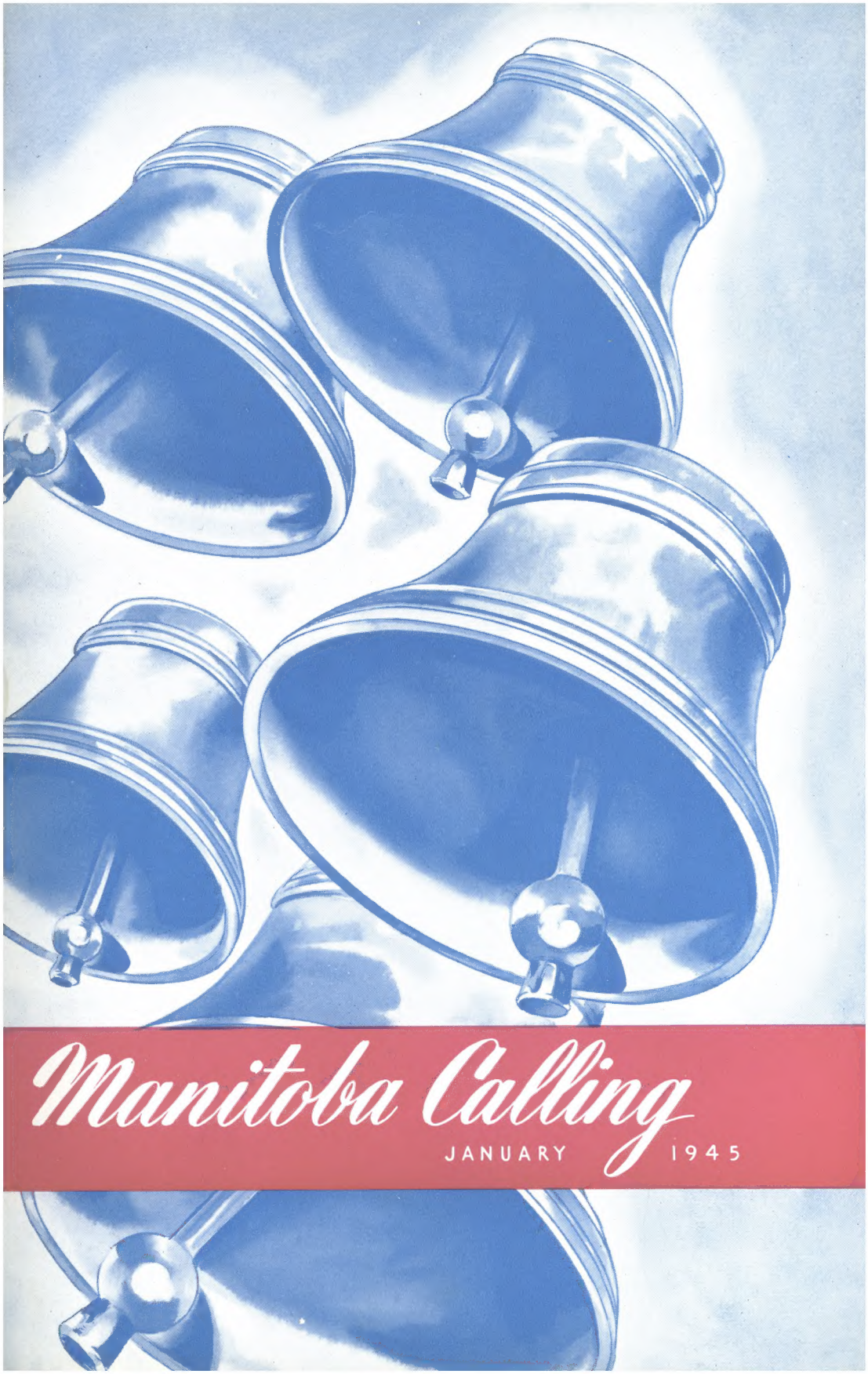
MANITOBA CALLING 1945

MANITOBA CALLING

1945

MANITOBA TELEPHONE SYSTEM

CKY-CKX



Manitoba Calling

JANUARY 1945

Ring Out, Wild Bells

These verses, from Tennyson's "In Memoriam", written 95 years ago, have a special application in this New Year which is expected to bring us Victory and the consequent problems of Peace.

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go:
Ring out the false, ring in the true.

Ring out the grief that saps the mind,
For those that here we see no more:
Ring out the feud of rich and poor,
Ring in redress to all mankind.

Ring out a slowly dying cause,
And ancient forms of party strife;
Ring in the nobler modes of life,
With sweeter manners, purer laws.

. . . . .

. . . . .

Ring out old shapes of foul disease,
Ring out the narrowing lust of gold;
Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

Address all communications to Public Relations Department,
CKY Radio Branch CKX
Manitoba Telephone System,
Winnipeg.

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Volume Nine

1945 dawns and we commence our ninth volume of this little publication with good wishes in our hearts for the health, happiness and prosperity of all our readers, and with the fervent hope that before the year concludes the enemies of democracy will be vanquished and the blessings of peace restored. May our boys and girls be back with us and may all who are bereaved find comfort in the knowledge that their loved ones have not been sacrificed in vain.

We Like to Hear from You

We who produce this magazine find peculiar pleasure in gathering month by month the collection of stories, studio gossip and photographs which fill its pages. We appreciate the many expressions of encouragement which the mails bring us from our readers and we look forward to many more letters during the coming year.

How It Began

Manitoba Calling commenced under its present title as a four-page sheet in July, 1937, but actually it was first launched as a folder of similar size and make-up with the name "Broadcasting" at its masthead in September, 1923, just six months after CKY's official opening as Canada's first publicly owned broadcasting station.

Looking over that initial number of Manitoba Calling's predecessor we are reminded that radio has advanced considerably since those days. Also, we find ourselves wondering how many of our present readers were radio fans when these songs were popular: "Oh Harold!", "I Love Me", "Cut Yourself a Piece of Cake", "Rogerum", and "Barney Google".

In September, 1923, CKY was so flooded with requests for these songs that we had to explain to our readers that we couldn't continue playing them for every listener who telephoned, or we would be broadcasting nothing else!

Radio Memories Invited

If you were a CKY listener back in those days, will you write us a letter of anything up to 500 words recalling some of your memories of the programmes you heard, giving approximate dates when possible and mentioning the type of receiver you were using. For the best three letters, in order of their merit, prizes of $15, $10 and $5 respectively will be awarded. This invitation is open until January 31st, 1945, after which date letters will not be eligible for prizes. Address "Radio Memories", CKY, Winnipeg. It is understood that letters may be published in Manitoba Calling.

A Radio New Year's Eve

By D. R. P. COATS.

Of interest, in the light of subsequent events, is this excerpt from a talk broadcast over CKY on January 3rd, 1937, one of the Sunday afternoon series known as "Between Ourselves".

Very rarely during the past fifteen years have I been able to sit at home on New Year's Eve and listen to the radio. Usually, I have had to be at the microphone.

This time, for a change, I twiddled the dials of a receiving set and heard the New Year's celebrations coming through the aether from hotels and dance halls in various parts of the continent. As our old earth turned on its axis I listened to midnight arriving in New York, Denver and Los Angeles, and at numerous intermediate points in the eastern, central, mountain and Pacific time belts respectively. I heard saxophones, muted trumpets, trombones, crooners, whistles, toy balloons popping, crowds singing "Auld Lang Syne", announcers wishing the world-at-large a happy 1937, orchestra leaders and hotel managers making impromptu speeches, the laughter of dancers, and the background noises proclaiming that everybody was enjoying an hilariously good time . . .

A Merry Bunch

It is a wonderful thing, this broadcasting. It brought us all that medley of noise to let us know what a merry bunch the human family is when it makes up its mind to enjoy itself. It sent me to bed with my ears still tingling to the tunes of swing music, red-hot rhythm, and the cat-calls of whoopee. I fancied I could see the swaying, milling multitudes on the dance floors; the lovely gowns of the ladies; the maybe rather crumpled shirt-fronts of their escorts; the paper hats and streamers; the tired trap-drummers going through their antics; the bandsmen blowing into golden derby hats; all so glad to be alive, so pleased with themselves and with each other.

I suppose I should have rested in great contentment that so much happiness existed, and yet . . . with all the optimism and assurance that such joyful sounds should bring . . . I couldn't sleep. Somewhere in my mind were some verses from Byron. I groped among the wreckage of forgotten school poems and rescued them line by line, until they pieced themselves together, thus:—

There was a sound of revelry by night,
And Belgium's capital had gathered then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men;
A thousand hearts beat happily . . .

Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which, but an hour ago,
Blushed at the praise of their own loveliness;
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated. . . .

. . . .

So Byron's immortal stanzas came welling to the surface in my memory, mingling with the music and the noise of New Year dinning in my ears.

Supposing, then, I thought: Supposing someone bold enough had built a network thus on New Year's Eve, to tell the world the TRUTH—to warn us of the thinness of the crust o'er which we tread upon volcanoes — a network of stations stretching east to west from coast to coast, and north and south from Winnipeg to Panama, and down through South America . . . Supposing all these stations, threaded like beads on copper wire, joined to one station somewhere on the seaboard down in Massachusetts, linked with Spain by short waves coming from, let's say, Madrid.

Civil War in Spain

Given a good announcer, let him tell of all the misery there—the hell of murderous rain descending from the skies—the tumbling buildings — women's cries — the shrieks of falling bombs — the piteous wail of little children, bleeding, torn, and wondering why, perhaps, they should have been born for this. Let that

announcer speak of gutters running blood, of corpses damming here and there the flood, creating crimson pools. Let that announcer paint in words the picture as he sees it—the bomb explosions lighting up the skies—the houses bursting into flame—the tangle of twisted iron and human limbs protruding from the debris. Let him speak of all the stench of pipes upheaved and pouring their contents on the street — of green clouds of poison gas enveloping and choking men and women and snuffing out the lives of little ones like yours and mine . . .

What a broadcast that would be, thought I, safe in my bed on New Year's Eve. How it would shock the listeners hunting for their jazz around the dial . . . and yet . . . how truer a reflection of the state of our world's affairs it would be than all the giddy laughter of the crowds of dancing care-free souls whose celebrations came to me that night!

One might have turned the dials at midnight throughout the gamut of the broadcast band, in search of one small voice crying in the wilderness — one clear-tongued speaker in the bedlam, appealing to the world for sane and reasoned thinking, but he wouldn't have been found. Who'd sponsor anything for an audience as small as his would have been?

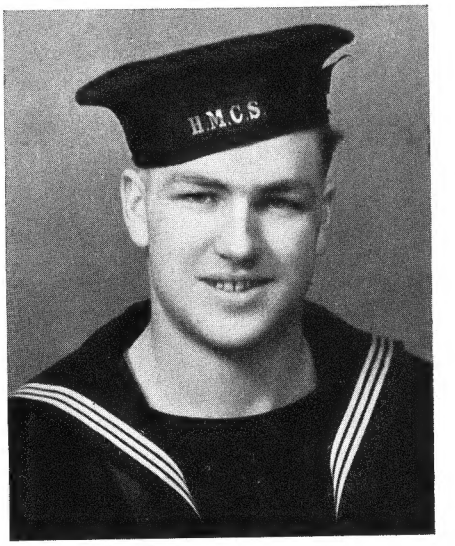
An Ominous Warning

Earlier in the evening, though, there were pauses in the sounds of revelry by night. The world's news had to be broadcast, no matter how few might pay attention to it. One item, dated from Washington, contained food for thought:

> "The Washington Treaty of 1922 and the London Naval Treaty of 1930 both expire at midnight. The chimes of midnight in the capitals of the signatory nations will be the signal for a new race for naval supremacy. Mingling with the sounds of bells and sirens will be the rattle of rivetting hammers in naval dockyards . . . "

There's plenty of food for thought in that! Thinking of it, I found myself muttering and half-dreaming the words of Byron . . . "On with the dance! Let joy be unconfined!". . . and so. . . . in the early hours of 1937 . . . I fell asleep.

CHEERY LAD IN NAVY BLUE



Bob Churcher

Recently, CKX announcer Bob Churcher visited his old stamping-grounds in Brandon and was welcomed at CKX studios by his buddies of the microphone. Bob's irrepressible exuberance has been missed around CKX since he followed the call of the sea. Now, he's away again and the only information we have of his whereabouts is that he is serving on H.M.C.S. Rosthern.

★

Wilf Davidson, recently promoted to sergeant, is now in Army Public Relations, Radio Section, somewhere in England. He is producer-announcer of some A.E.F. programmes which include the "Rise 'n' Shine" feature which he announces on Wednesday mornings. In addition, he is editing discs recorded in Europe and grooming them for production as half-hour shows, and he also is official commentator in Canadian Army newsreels.

TEN YEARS IN RADIO

Eric Davies, CKX

Time flies apace, and suddenly we find that Eric Davies, Programme Director of CKX, has been ten years at the microphone. Eric entered the profession on December 5th, 1934, when he announced a programme from Imperial Dance Gardens, Brandon, for CKX.

Commencing with the excellent vocal equipment which seems to be part of the Welsh inheritance of the entire Davies family, and possessing a pleasing personality, Eric soon developed his knowledge of studio technique and showed that his being selected from a number of contestants for a place on the staff of CKX was well justified.

Asked if he has enjoyed his ten years in radio, Eric answered: "I wouldn't have missed it for the world!"

★

Announcer Maurice Burchell, Lieutenant in the R.C.N.V.R., is at sea aboard a corvette. Control Operator "Dibbs" Woods is in Holland.

THE STORY OF THE BREAKFAST CLUB

Ten years of going without breakfast in order to brighten the waking hours of well-breakfasted radio listeners is the remarkable record of debonair Don McNeill.

On 3,000 mornings, in weather fair or foul and whatever the state of his health, Don has bounded out of bed at 5:45 a.m., flung on his clothes and rushed to the studio in Chicago to stage his inimitable catch-as-catch-can variety show. He's braved the fury of man, beast, and blizzard to be on time. With hanging head, he admits that he once overslept. With outthrust chin he denies studio rumors that he's been late three times. "I wasn't late," he asserts, "it's just that the show started earlier on those mornings."

But late or on time, Don's arrival at the microphone invariably means that listeners are going to hear warm captivating McNeilliana delivered without benefit of gag writers or joke books. He's been dishing it up that way since 1933, when, as a bright young man with 5 years of hit-and-miss radio experience behind him, he was assigned to do something with an awkward hour of sustaining time known (and not too well) as the Pepper Pot.

What Don did was plenty. First he re-named it the Breakfast Club. Using his ready imagination as the anvil, he relentlessly hammered at the show's format until it became as relaxed as an old hat, as unstilted as a kid's ice-cream social.

Scripts were thrown out the window and the broadcast became an out-it-pops ad lib affair, interspersed by song and music. Listeners perked up their ears. Sponsors coyly appeared on the horizon.

By 1935 the Breakfast Club had ardent fans in every city and hamlet. Don's devotees ranged from policemen roving about in squad cars to an armless woman who tuned in with her teeth. Confirmation of the Breakfast Club's appeal first came in 1940 when it was voted the "best variety programme" in the annual poll conducted by Movie-

SINGING STAR OF "MUSICAL MAILBOX"

Dorothy Deane

A petite 5 ft. 1 inch of charm and personality, began her singing as just a 'wee one' on children's programmes and has steadily followed her singing star ever since.

Dorothy's blues and ballads have been heard over the top-ranking Canadian stations and American N.B.C. and N.B.S. Network.

A loyal Canadian, Dorothy has devoted a large part of her time to singing for the troops and entertaining down at the Active Service Canteen.

Has had several attractive American offers but prefers to stay in Canada.

Cashmere Bouquet "Musical Mailbox" is broadcast over CBC Trans-Canada Network, 7.30 to 8.00 p.m. C.D.T., Fridays, (CKY, Winnipeg).

Radio Guide. The 1941 poll brought the same result and in 1942 Breakfast Club was voted the "favorite programme" of all America. The 1943 poll, rated the Breakfast Club third among the nation's "favorite programmes", beaten only by the Bob Hope show and Cecil B. DeMille's Lux Radio Theatre.

Manitoba "University on the Air"

22nd Year on CKY

Lecture series, to be broadcast at 5.15 p.m. on Mondays, Wednesdays and Fridays during January, will be as follows, the names of speakers to be announced:

Mondays—
"They Did it First for Greece and Rome."

Wednesdays—
"The Dawn of Science"

Fridays—
"Forward in Education"

★

THE THREE SHADES OF BLUE

Girl Trio on CKX

Rapidly taking its place among the most popular features of CKX is the weekly half-hour programme by "The Three Shades of Blue". This popular girl trio, consisting of Olive Titus, Eileen Smith and Glenys Davies, with Gladys Henderson at the piano, is heard each Saturday evening at 8 p.m. over CKX, in novel arrangements of old tunes and current hits.

So You Want to Write for Radio?

By WALTER H. RANDALL, Continuity Editor, CKY.

RADIO GLOSSARY

Persons entering the fascinating world of radio either as script writers or actors and those interested in the technical and production side of radio stand a little in awe of the new language they encounter within the portals of a radio station. Radio is a new art and comparatively new industry and thus is building a language suited to its own requirements.

There is nothing very difficult about radio language and signals, and you will find in the following glossary terms that are simple and concise, all aptly suited to this split-second business we call radio.

Every radio programme you hear, every commercial announcement that comes into your home through your loudspeaker, must begin with an idea which is usually created by a—

Script Writer—one who prepares the dialogue with accompanying directions for sound effects, cues and so on. Sometimes he is called a

Continuity Writer—because as is the case with practically every major programme now, one writer prepares the script proper while another writer does the commercials.

Script—is the complete play or programme containing all dialogue, sound effects, cues, etc.

Sustainer — A non-commercial programme, that is, not sponsored by any commercial company.

Commercial— A commercial programme is one paid for by an advertiser.

Network Show—Means a programme that is being released simultaneously over two or more stations.

Local—Is a show or programme released over one station only.

Theme—Signature tune or melody. Music used to open a programme every time it goes on the air.

Gag—A joke.

Tag Line—The last line of a comedy situation in a play or the big laugh-line after the build-up of a joke.

Tie-in Plug—A commercial announcement given by announcer on local station at close of network programme.

Bridge—Music or sound effects that link scenes in plays.

Strip Show—Programme heard five days a week or Monday through Friday at same time every day.

Producer—Person responsible for entire programme. He co-ordinates activities of announcer, engineer, actors, musicians, sound men and the script writer.

Cast—People who enact various roles in a drama.

Audition—One of the magic words of radio. Means a test of would-be actor, musician or programme to determine suitability for the air.

M.C.—Master of Ceremonies.

Juvenile—An actor whose voice registers an age quality from 17 to 24.

Ingenue — Sweet, sympathetic voice with an age quality from 16 to 24.

Lead—Actor or actress who carries the leading part in a radio drama.

Character Part—Actor or actress who has older voice and handles dialects—or one who can handle characterization with little eccentricities of speech.

Bit—A small part in radio drama, usually given to beginners.

Cue—Last few words of preceding line of dialogue in radio drama; or a signal verbal or by sign.

Ad Lib—Or as it is sometimes called, "off-the-cuff", means impromptu speaking—something that was not written in the script.

Fluff—When actor or announcer mispronounces a word or phrase.

Fade in—Means signal or written instruction to fade-in or fade-out music during speech or right after it as case may be.

Cut—Can mean material must be cut from script to make it fit air time; or cut the mike so nothing more can go out over the air.

Timing — Half hour scripts run to 29:40 leaving 10 seconds at opening and closing of programme to put it on and take it off the air.

Pace—Speed of delivery of lines by characters in play. Variations are used to suit mood and tempo of play.

Tight — Programme is tight means show is a few seconds over prescribed time and must be cut or pace stepped up to make it fit.

Dress—Or Dress Rehearsal. Last rehearsal of programme before it goes on the air.

Stand by — Producer's warning that programme is ready to hit the air.

Take it away—Producer's cue to Control engineer to begin programme—used when programmes originate at some point outside studio.

Cushion — Extra paragraph used to fill out time or repeat of theme melody is called a "cushion" and is used when programme runs shorter on air than it did during rehearsal.

On the Nose — Programme which plays through and ends right on the second.

Background—Or B.G. means music or sound effects used behind or under dialogue or song.

Cross Fade—Commonly used to make transition from one scene to another in a play—fading out one set of sounds or mood music and fading in new sounds or music.

Fuzzy—Sounds which are not clearly heard.

Fade Out—Means to gradually fade out theme melody, sound effects, etc.

Sound Man — Person responsible for all sound effects required by script whether they be manual or recorded.

Manual Sounds—Those produced by manipulating cocoanut shells, cellophane, doors, knives and forks, dishes, wind machine, etc.

Recorded Effects—Those sounds such as auto horns, airplanes, trains, crashes, explosions, gun shots, surf noises previously recorded and played by the sound man as the script demands.

E. T.—Electrical Transcription. A 16-inch disc which revolves at a speed of 33⅓ revolutions per minute, used to record shows for shipping overseas, or to other parts of the country or for commercial purposes.

Platter—Common, every-day record. Revolves at a speed of 78 revolutions per minute.

P. A.—Public Address system.

Level—A test by engineer of tone and volume of speaker or singer's voice so his proper distance from microphone can be set.

Cut a Disc—To make a recording.

Dubbing—The process of transposing already recorded material from one record to another.

By Remote Control—Refers to a programme originating at some point outside of radio station, such as description of parade, etc.

Key Station — Link in cross-country network — station where network programme is produced.

Mike — Abbreviation of microphone. Different types of microphones include Condenser Mike, Velocity, Dynamic, Ball, and Brush.

Air Credit — Names of writer, producer and sound effects man connected with drama announced over the air at end of programme.

Turkey—Radio play or any type of programme that is a flop.

Spieler—Announcer.

Delayed Broadcast—Programme such as B.B.C. Newsreel or a talk, etc., that was received or given earlier and is recorded for later use.

Segue—To fade out one piece of music and fade in next selection without introduction by announcer.

Live Show—One that is actually being performed as you listen to it. This differs from

Recorded Show — which means programme is coming by means of records or transcription.

You will find the above glossary a pretty complete index of the language used in radio. They are all written on scripts or else given verbally by producers and engineers.

But radio also has a silent language which was born of necessity| You see, during a broadcast the actors in a drama, the musicians playing a concert programme or the announcer giving a commercial are in a studio by themselves, separated by a thick wall and large glass panel from the producer and control operator.

The producer and operator must be

able to communicate with whoever is on the air while the programme is in progress or during rehearsal. Thus radio sign language came into being. The various signs are made with the hands of course, and the following list contains the ones mostly commonly used in radio studios.

Sign	Meaning
Move hands up, palms up	Increase volume.
Move hands down, palms down	Decrease volume.
Finger pointed at actor	Start talking.
Draw hands apart slowly, as if stretching something	Stretch it out—talk more slowly
Turn hand, with index finger extended, rapidly clockwise	Speed up.
Move hand away from face	Too close to mike.
Move hand toward face	Get closer to mike.
Draw finger across throat	Stop talking or cut music off.
Clenched fist to announcer	Give network cue.
Lower hands slowly, palms down then rapid crossing of hands	Fade out.
Circle formed with thumb and forefinger	O.K.
Touch nose with questioning look	Is show running on time?
Touch nose	Show running as timed.
Letter T formed with fingers	Start theme melody.
Point to eye	Watch me for cue.

In closing, the writer hopes that these chapters on writing for radio will achieve their purpose of being a practical guide for those who not only want to write radio scripts but also sell what they write.

You, the reader and potential writer, must produce the creative spark which you must have if you are to successfully touch off a rich flow of clever ideas and distinctive, readable scripts. The facts contained herein constitute the framework upon which you can achieve the realities of productive writing with its consequent rewards.

Good luck!

KEY TO SIGN LANGUAGE PHOTOGRAPHS

(1) The producer wants the volume reduced. (2) He points to the next performer to take his cue. (3) S-t-r-e-t-c-h it out, please, there's lots of time. (4) Start the disc on the turntable. With the finger extended horizontally and moved rapidly clockwise, it would mean "speed up". (5) Hand moving towards face means "Get closer to the microphone". (6) Finger drawn across throat means "Cut", "Stop Talking", etc. (7) All over. Give the network cue. (8) Start the theme melody.

NO PERIODS REQUIRED IN CALL LETTERS

Because the call letters of broadcasting stations are merely signal letters and are not abbreviations of words, a period following each call letter is incorrect. Letters standing for the names of corporations, B.B.C., N.B.C., etc. should be followed by periods to indicate that they are abbreviations, though in practice they are frequently omitted.

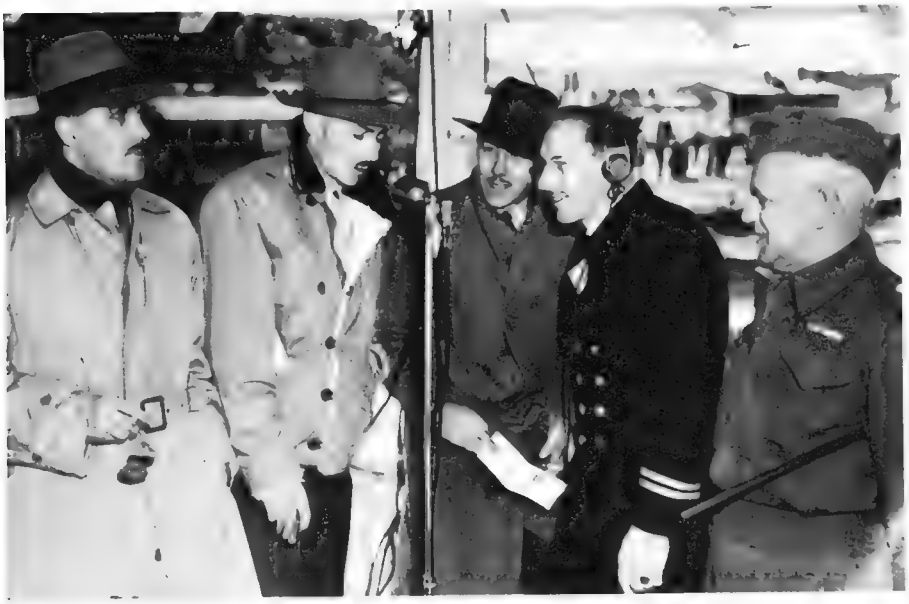
Station call letters are derived from the custom of indicating ship and coast wireless stations by groups of letters. Ships also have other call letters for use in communicating by the international code of flag and lamp signals.

Studio Sign Language

To illustrate some of the signals listed in Mr. Randall's article on the opposite page, we persuaded Wilf Carpenter, CKY's Production Supervisor, to pose for the pictures above.

—CKY Staff Photographs.

Combined Operations at CKX



There was no shortage of military experts when CKX Brandon broadcast a description of the Mass Military Demonstration which marked Brandon's observance of the opening of Canada's Seventh Victory Loan Campaign. Our picture shows: Major Claude Snider, RCA, (left), soon to return to his former post of CKX Chief Operator, after five years' service in Canada and Overseas; Lieutenant Ron Deacon, who is back at the microphone for CKX after 3½ years in the Canadian Army. In the naval uniform, and handling the remote control equipment, is Humphrey Davies, who holds the rank of Lieutenant in the Royal Canadian Sea Cadet Corps; Lieutenant Bill Seller, (right) CKX Manager, is the Officer Commanding the 2nd 59th Field Battery, RCA (Reserve); Programme Director Eric Davies, (centre) says he used to be in the Boy Scouts and asks "does that count?"

PROGRAMMES - - CKX Brandon

1000 Watts—1150 Kilocycles

SUNDAY

9.30—Strength for the Day
11.00—City Church Service.
12.00—Just Mary.
5.00—Radio Hall of Fame.
9.00—A Man With a Story.
10.00—CBC National News.

MONDAY

1.15—Rural Rhythm.
4.30—Listen to London.
6.45—Patterns in Black and White.
7.30—Blind Date.
8.30—Information Please.
10.00—CBC National News.

TUESDAY

1.15—Rural Rhythm.
4.30—Listen to London.
7.00—Academy Award.
9.00—Bob Hope.
9.30—Treasure Trail.
10.00—CBC National News.

WEDNESDAY

1.15—Rural Rhythm.
4.30—Listen to London.
7.00—Jack Carson.
8.00—Gospel Half Hour.
10.00—CBC National News.
10.30—The Army Speaks.

(Continued on Page 14)

PROGRAMMES

15000 Watts CKY WINNIPEG 990 Kilocycles

*Radio programmes are subject to change without notice. The following items are listed as a guide to some of the most popular features. For more details see Winnipeg daily newspapers. Daily programmes are shown in heavy type. Those marked * run on weekdays. Those marked † are on weekdays except Saturdays. All times Central Daylight.*

SUNDAY

9.00—CBC News—CBC.
9.45—Sunday School of the Air.
10.00—Neighborly News—CBC.
10.30—The Way of the Spirit.
11.00—Church Service.
12.25—News.
12.30—Parlow String Quartet.
1.00—CBC News—CBC.
1.15—Anzac News Letter—CBC.
1.30—Religious Period—CBC.
2.00—New York Philharmonic Orch.—CBC.
4.00—CBC News.
4.03—H.M.C.S. Chippawa Band (Alt.).
4.03—The Navy Reports (Alt.).
4.30—Singing Stars of Tomorrow—York Knitting Mills.
5.00—Ozzie and Harriet—International Silver.
5.30—B.U.P. News.
6.00—Serenade for Strings.
6.30—"L" for Lanky—Can. Marconi Co.
7.00—Church Service
8.00—Stage "45"—CBC.
8.30—American Album—CBC—Bayer Aspirin.
9.00—CBC News—CBC.
9.15—L. W. Brockington, K.C.
10.00—Choristers—CBC.
11.00—BBC News Reel—CBC.
11.30—News Time and Sign Off.

MONDAY

* 7.00—News.
* 7.05—The Clockwatcher.
* 7.30—News.
* 8.00—CBC News—CBC.
† 8.05—Eight-o-Five Show.
† 8.30—Breakfast Club.
†10.00—Road of Life—CBC—Chipso.
†10.30—Soldier's Wife—CBC—W.P.T.B.
†10.45—Lucy Linton—CBC—Sunlight Soap.
11.00—BBC News—CBC.
†11.15—Big Sister—CBC—Rinso.
†12.15—Happy Gang.
† 1.00—News and Messages.
† 1.30—CBC Farm Broadcast—CBC.
† 2.00—Woman of America—CBC—Ivory.
† 2.15—Ma Perkins—CBC—Oxydol.
† 2.30—Pepper Young's Family—CBC—Camay.
† 2.45—Right to Happiness—CBC—P. & G.
† 3.00—The Liptonaires—Lipton Co.
† 3.15—CBC News—CBC.
† 4.00—Front Line Family—CBC.
5.00—Men in Scarlet—Lowney Co.
5.45—Marching Along Together.
6.00—B.U.P. News—Imperial Oil.
6.15—Recipe Tunes.
† 6.30—CBC News.
6.45—Lum and Abner—Alka Seltzer.
7.00—The Victory Parade—Coca Cola—CBC.
8.00—Lux Radio Theatre—Lever Bros.—CBC.
9.15—Canadian Roundup—CBC.
10.30—Harmony House.

TUESDAY

9.15—Peggy's Point of View.
9.45—The Voice of Inspiration.
6.00—B.U.P. News—Imperial Oil.
6.45—Lum and Abner—Alka Seltzer.
7.00—Big Town—Sterling Products—CBC.
7.30—Of Things to Come—CBC.
8.00—John and Judy—Ponds.
8.30—Fibber McGee and Molly.
9.30—Make Way for Tomorrow—CBC.
10.00—Services Centre Swing Time.

WEDNESDAY

5.00—Men in Scarlet—Lowney Co.
5.15—University Lecture.
5.45—Marching Along Together.
6.00—B.U.P. News—Imperial Oil.
6.45—Ebony Jones—H.B.C.
7.00—Jolly Miller Time.
8.30—Curtain Time—Tuckett's Ltd.

THURSDAY

9.15—Peggy's Point of View.
6.00—B.U.P. News—Imperial Oil.
6.45—Lum and Abner—Alka Seltzer.
7.00—Studio Strings—M.T.S.
7.30—Voice of Victor—R.C.A. Victor.
8.00—Kraft Music Hall—CBC—Kraft Cheese.
9.00—CBC News—CBC.
10.30—Music of the New World.

FRIDAY

5.00—Men in Scarlet—Lowney Co.
5.45—Marching Along Together.
6.00—B.U.P. News—Imperial Oil.
6.15—Recipe Tunes—Bovril.
6.45—Lum and Abner—Alka Seltzer.
7.30—Musical Mail Box.
8.00—Waltz Time—CBC—Sterling Products.
9.30—Eventide—CBC
10.00—Soliloquy—CBC.
10.30—Vancouver Playhouse.

SATURDAY

9.00—CBC News—CBC.
9.15—Peggy's Point of View.
9.45—Morning Devotions—CBC.
10.30—The Good Deed Club—T. Eaton Co.
11.30—Studio Strings—Man. Tel. System.
12.00—Mid-Day Matinee.
1.00—Metropolitan Opera—McColl-Frontenac.
6.00—B.U.P. News—Imperial Oil.
6.30—British Variety Show.
7.30—Share the Wealth—Palmolive.
10.00—Red River Barn Dance.
10.30—CKY Dance Orchestra—CBC.
11.00—Leicester Square—CBC.

Numbers of Things

By L. T. S. NORRIS-ELYE, B.A. (Cantab.), Director, Manitoba Museum)

For some years before I left England, I had gradually collected a number of technical terms, most of them antiquated, and copied them into my game register which I brought out with me. Some of these I found in Daniel's Rural Sports, a huge two volume book, published in about 1790, others from volumes going back to the 1600's, but the titles of which I do not remember; a few are from "The book of Kervynge" (Wynkyn de Worde, 1513).

We all use highly specialized terms in our sports of today, such as goal, runs, tricks, bouts, points, handicaps and a host of others. Many of these are survivors from the dim past but many others have gone into oblivion. It is with the last that I propose to deal. Among the terms denoting a collection of birds, a distinction is occasionally made between those on the wing and those on the ground.

There are also distinctions made between mammals when at rest and those disturbed from a state of rest; there are also technical terms for collections of human beings, certain foods, to say nothing of special terms to denote the carving of some forms of meat. Many of these will have to be postponed until a future issue of Manitoba Calling, as the list is fairly extensive. I have discovered the origins of a few of these terms, but some of them will be obvious to those acquainted with French (such as nid and nye for pheasants derived from the French for a nest—nid) or a building of rooks (derived from the Anglo Saxon word "bold" meaning a house) will be noted by the few people acquainted with the Anglo Saxon language. However, most readers will be uninterested in derivations.

As the terms will appear in more than one number, I should call attention to certain terms used alike for certain animals and for persons. For instance, the word bevy is used for both quail and ladies (quail are very noisy when alarmed and not quiet when gathered together as a rule in a state of relaxation). The term gaggle is used for both geese and women. It will be noted that most of the words relating to persons are clearly intended to be descriptive. It will be further noted that "In days of old, when knights were bold", they were not always gallant to the ladies. Any man who attempted to revive such terms nowadays would not be considered bold, he would be stamped as absolutely reckless.

I shall start with a list of terms relating to birds, arranged in alphabetical order, of:

Coots	a	covert
Cranes	a	herd
Curlews	a	herd
Dotterels	a	trip
Doves	a	flight
Ducks	a	team or a badelynge
Goldfinches	a	charm
Geese	a	gaggle (when standing)
Geese	a	skein (when flying)
Grouse	a	pack or a brood
Herons	a	sedge
Bitterns	a	sedge
Hens	a	brood
Mallards	a	sord or a sute
Nightingales	a	watch
Peacocks	a	muster
Pheasants	a	nid or nye
Plover	a	stand (when standing)
Plover	a	wing (when flying)

Quail	a bevy
Rooks	a building
Sheldrakes	a dropping
Snipe	a wisp
Sparrows	a host
Starlings	a murmuration
Swallows	a flight
Swans	a herd
Teal	a spring
Woodcock	a flight

The dotterel is a European plover that is a summer migrant to Great Britain. In ancient lore it was supposed to be the epitome of stupidity and could be caught by hand, merely by taking advantage of its supposed habit of imitating all the actions of a fowler; all the fowler had to do was to dance and prance as he slowly approached the bird. The bird imitated the fowler's antics and was too engrossed to notice the approaching danger! There does not seem to be the slightest evidence of any such imitative tendencies or even of any stupidity.

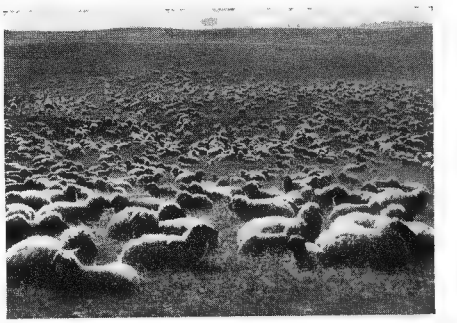
Some Little Known Sporting and Other Terms

In some very old books, I have seen illustrations of a capering village idiot approaching a prancing dotterel.

In Elizabethan times and later, herons and bitterns were regularly eaten at the great feasts and were widely used as quarry for the falcons. Bitterns were said to taste like a deliciously-cooked hare but I am told that herons would now be considered too strongly-flavoured for modern palates.

Rooks are members of the crow family, rather smaller than the American crow, and nest in tree-tops in enormous colonies in Great Britain. Instead of having the base of the beak black and covered with bristles as in the crow, the rook has a grayish, warty skin at the base of the bill which is bare of feathers.

The sheldrakes are unknown on this continent. In Great Britain and in other parts of Europe they are found on or near the sea; they usually choose rabbit burrows in the sand dunes for nesting sites. They are magnificent birds, much larger than a mallard. The head and most of the neck are deep bottle green, lower neck white; there is a broad band of rich chestnut round the back and breast; the speculum (wing-patch) is green and the middle back and wing-tips are black, the feet and beak are pink and there is a knob of bright red at the top of the beak between the eyes in the Spring; most of the rest of the bird is pure white. It is perhaps the handsomest of the common ducks in Europe. The flavour does not appeal to me, tasting too strongly of its main food—marine shell-fish.



A "flock" of sheep

In the next issue I shall deal with some terms relating to the four-footed animals, properly known as mammals.

★

YOUR ESSO REPORTER CHANGES TIME

Your Esso Reporter's newscasts will be heard on CKY at 6.00 p.m. weekdays, commencing January 1st, instead of at 5.30 p.m. as formerly.

★

C.B.C.'s BIG JOB

According to figures in the latest report by the C.B.C., approximately 53,000 programmes were carried in 16,000 hours of broadcasting on various C.B.C. national and regional networks in the twelve months from April, 1943 to March, 1944. Only 15 per cent of the total amount of network broadcasting was commercially sponsored.

Of 14,000 hours of sustaining network broadcasting, 82 per cent originated in Canada, 13 per cent in the United States and 5 per cent in Britain. 60 per cent of the commercial shows on the networks originated in Canada and 40 per cent in the United States.

They Helped Make It Christmas

The "Bay" Carol Choir

A very pleasing feature on CKY was the fine singing by the Hudson's Bay Company's employees' "Carol Choir", broadcast at 9 o'clock each morning from the Winnipeg retail store during the two weeks preceding Christmas Day.

Trained and conducted by W. Davidson Thomson, and with Joe Lyons at the piano, the choir sang the traditional Yuletide songs to the delight of vast crowds in the store and innumerable CKY listeners. George Robertson was at the announcer's microphone.

The Carol Choir's fourteenth annual Christmas series "went over" extremely well and was a notable success from an engineering standpoint as well as in the musical sense.

CKX PROGRAMMES

(Continued from Page 10)

THURSDAY

1.15—Rural Rhythm.
4.30—Listen to London.
7.00—Frank Morgan.
9.00—Light Up and Listen.
9.30—The Cavaliers.
10.00—CBC National News.

FRIDAY

1.15—Rural Rhythm.
4.30—Eyes Front.
7.00—The Aldrich Family.
8.30—That Brewster Boy.
10.00—CBC National News.

SATURDAY

10.00—First Piano Quartet.
11.30—Young People's Scrapbook.
6.30—Sports College of the Air.
6.45—Topical Talk.
10.00—CBC National News.

This Month in Radio History

By JOE ZILCH,
Member, Veteran Wireless Operators' Association (New York)

When we marvel at the achievements of radio today in world-wide communication, broadcasting, television, radar, and a variety of developments in electronics, we should sometimes look back with becoming gratitude to certain notable events which may be regarded as milestones in the progress from the experiments of Hertz in 1886 to the censored wonders awaiting disclosure at the end of the present war. One such event we recall this month.

Recognized by old-timers, though not always appreciated by more recent recruits in the army of radio workers, is the stimulating influence that publicity has contributed to advancement of the science. The familiar story of the better mousetrap is, of course, a myth. The hard fact is that unless the mousetrap is widely advertised road repairs on the proverbial pathway will be a negligible item. Let some startling event, however, direct the world's attention to the struggling manufacturer's business and emphasize its importance and he will soon be extending his plant and hiring extra help.

So with radio. Hertz started it in his laboratory at Karlsruhe. Others tinkered with it, making some notable additions, but saw in it only a plaything for professors. It remained for Marconi to improve it with a definite purpose in his mind. He took it outdoors at Bologna and demonstrated a new method of signalling through space. Nor did Marconi wait for the world to come to Bologna: he just packed up his box of tricks and set out by rail and sea for London, England, and there laid his invention before the Postmaster General of the nation whose naval and merchant fleets were the largest afloat.

But notwithstanding the obvious value of wireless as an instrument of safety and convenience to mariners, shipowners were slow in making use of it. One might have expected a rush to equip ocean-going vessels with wireless, but it did not happen. It took a shipwreck and the saving of hundreds of passengers' lives through the faithful courage of a Marconi wireless operator to underline the fact that the Irish-Italian youth's invention was a godsend to those who go down to the sea. Even then, another three years had to pass and the ghastly tragedy of the Titanic had to happen before government intervention compelled vessels under certain conditions to carry wireless apparatus and sufficient operators to maintain constant watch. That was in 1912, yet in December, 1914, I crossed the Atlantic in a steamship which although then thirty years old had until that voyage neither wireless nor electric light!

The event recalled this month is that of the loss of the steamer Republic, rammed on 23rd January, 1909, by the Florida in fog and darkness when one day out from New York, bound for the Mediterranean. The Republic got by far the worst of the encounter, the Florida being ultimately able to make port after taking aboard the Republic's passengers and most of her crew.

With a great gash in her side the Republic slowly settled. In his damaged wireless cabin her wireless operator, Jack Binns, crackled out the distress signal, in those days "CQD", and thereafter for 36 hours stuck to his post on the sinking ship, exchanging messages with the shore station at Siasconsett and with rescue vessels heading to the scene of the collision. Actually, about 200 messages were transmitted by Binns, besides which he co-operated with the wireless man on the White Star liner Baltic in plans which resulted in that vessel's locating the Republic in the fog.

The story of Jack Binns' devotion to duty and of his spectacular demonstration of the life-saving possibilities of wireless telegraphy is imperishably written in the annals of radio. Binns dis-

(Continued on Page 16)

"The Clockwatcher"

MAURICE BEDARD

Here is the man who handles one of the toughest assignments in broadcasting—conducting a cheery programme every week-day except Saturdays at breakfast time. More things can happen to try an announcer's patience in this period than in any other, but Maurice takes it all in his stride.

Born August 2, 1915, in Notre Dame de Lourdes, Manitoba, but moved to Winnipeg shortly after. Attended a parochial grade school, Daniel McIntyre high school and decided to study Art. Branched off into display work, mostly lettering. Went through the depression like many others, doing hundreds of odd jobs which required mostly brawn. Joined CKY in January, 1943. Hobbies: Good music, literature and air-brush painting.

The Listener Writes

CKY and CKX are always pleased to receive letters from their listeners. Suggestions and criticism are given careful consideration with a view to improving the broadcasting service. Attention can be given only to correspondents who include their names and addresses.

WANTS TEMPERATURE REPORTS: "I wish the morning announcer would give the temperature more frequently. I appreciate his giving the time but, although I would not have him discontinue this valuable service, I think people have more clocks than thermometers. . . ."—F. W., Norwood, Man.

LIKED "BAY" CAROLS: "How we have enjoyed the singing of carols by the Hudson's Bay singers! I have listened every day. May they continue each year. . . ."—E. G. Finley, N. Dak.

A READER WRITES: "Manitoba Calling is the best organized little publication I have come across in a long time for maintenance of interest on every page. . . "—L.C.J., Calgary.

JINGLES: "Some of those rhymed announcements set to music get on my nerves, but others are really good . . ." —W. G. Winnipeg.

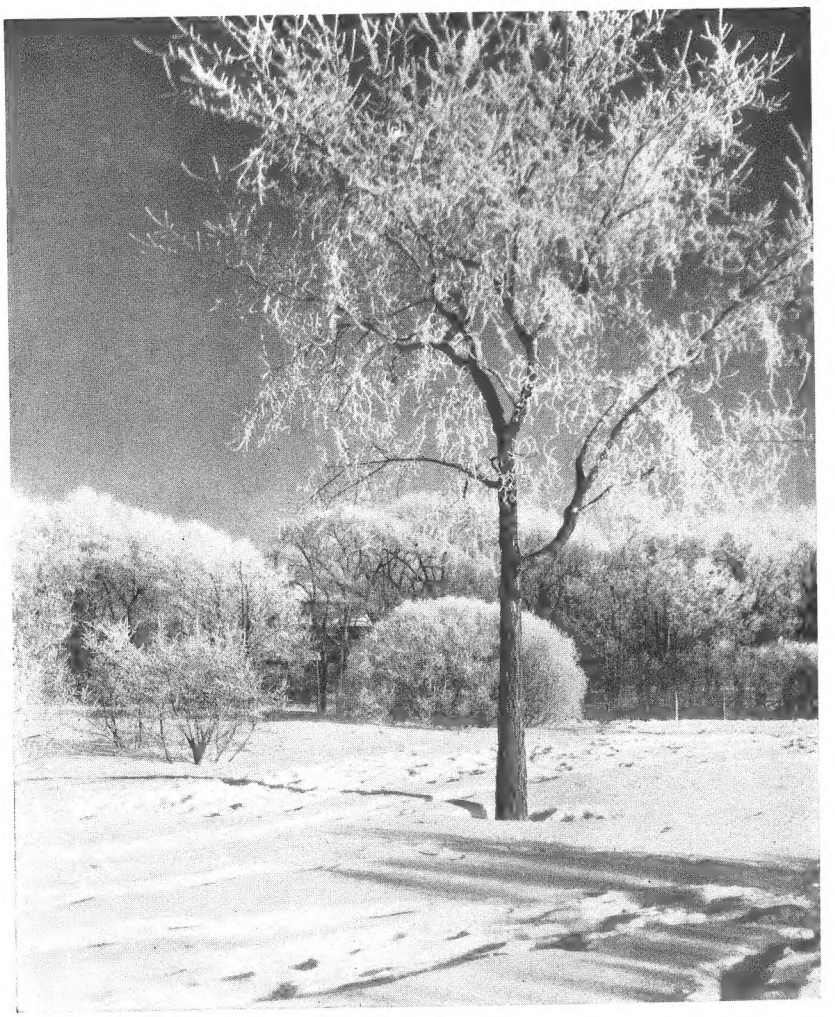
THIS MONTH IN RADIO HISTORY

(Continued from Page 15)

claims heroism, preferring to mention the gallantry of his captain and other members of the crew, but it was his steady nerve and his proficiency that were responsible for the saving of hundreds of human lives. Also, although the event did not immediately result in all sea-going ships being equipped with wireless, it did stimulate an interest in radio which must have speeded up development of the science.

Because of Binns' adventure, world attention was focussed on a new conqueror of space, and many young men took up wireless as a career. Because of an event which happened this month 36 years ago, broadcasting, television and radar may have been born a little earlier than they might have been, who can tell?

Winnipeg in Winter



"There's lots and lots of snow"

Let your money help

"Ring in the New"

by investing as much

as you can afford

in

War Savings Stamps
and Certificates

. . . CKY and CKX